CENTER FOR CURATORIAL STUDIES

MASTER OF ARTS IN CURATORIAL STUDIES

BARD COLLEGE
III CCS BARD

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The graduate program at the Center for Curatorial Studies, Bard College (CCS Bard) is an intensive course of study in the history of contemporary art, the institutions and practices of exhibition making, and the theory and criticism of contemporary art since the 1960s. The program is broadly interdisciplinary and provides practical training and experience within a museum setting. Its international faculty includes curators and other museum professionals, scholars in the humanities and social sciences, artists, and critics. The two-year curriculum is specifically designed to deepen students’ understanding of the intellectual and technical tasks of curating exhibitions and projects around contemporary art, particularly within the complex social and cultural situations of present-day arts institutions, as well as focusing intensively on interpretive and critical writing.

CCS Bard initiated its graduate program in curatorial studies in the Fall of 1994. Hundreds of illustrious curators, critics, scholars, artists, and other art professionals have taught seminars or lectured in practicums and courses since the program began. CCS Bard alumni/ae now include over 275 figures working prominently in the field in the U.S. and abroad.
MISSION STATEMENT

For the past 20 years, the Center for Curatorial Studies, Bard College has housed one of the world’s leading graduate programs dedicated to the study of historical models for the presentation and reception of art and the development of innovative methodologies. Originally conceived in the early 1990s to address the burgeoning, largely unexamined terrain of international curatorial practice, the graduate program has since evolved into an institution poised to account for artistic production and circulation in light of contemporary subjects of inquiry including, but not limited to: globalization and neoliberalism; modes of networks and distribution; technology and aesthetics; spatial politics; and artistic and archival research. Seen through the lens of curatorial studies, the vectors of such a broad list take on real specificity, allowing for reflection on the growing history of curatorial practice while providing a firm foundation for experimental projects in the field.

CCS Bard's graduate program is a two-year course leading to a Master of Arts degree. It is uniquely positioned within the larger Center’s tripartite resources, which include the CCS Bard Library and Archives and the Hessel Museum of Art, with its rich permanent collection. The graduate program's curriculum emphasizes the interrelatedness of practice and discourse, disavowing ahistorical or anti-intellectual approaches even while encouraging alternative and oppositional interpretations of artistic, institutional, and cultural histories. Students, faculty, visiting artists, curators, and researchers make up a shifting community of thinkers and generate an engaged investigation into the stakes and claims for curating and its associated tasks. The graduate program's objective is to provide a sustained platform for dialogues around curatorial practice as it relates to art and cultural histories and as it attends to and configures possible future endeavors.
The original Center for Curatorial Studies facility, designed by architect Jim Goettsch and Nada Andric, was completed in 1992. In 2006, CCS Bard inaugurated the Hessel Museum of Art, a 25,000 square-foot addition to present major exhibitions, including those curated from the permanent collection. The Hessel Museum of Art was part of a $10 million development that was primarily funded by CCS Bard co-founder Marieluise Hessel with additional support from her husband, Edwin Artzt. Support for the renovation of the CCS Bard Library and Archives, and academic wing of the building was provided by Melissa Schiff Soros and Robert Soros, and Laura-Lee Whittier Woods. In 2016, The Center for Curatorial Studies and Hessel Museum of Art completed a major expansion and interior re-build of its facilities designed by New York-based architects, HWKN (Hollwich Kushner). In addition to doubling the number of teaching spaces and classrooms in the building, there was an interior re-build of the CCS Bard Library and Archives, including a new 3,600 square foot Archives, Special Collections, and Collection Teaching Gallery designed by artist Liam Gillick, which includes a large wall drawing in colored ink wash by Sol LeWitt, Wall drawing #475, Double asymmetrical pyramids (1986), and two new wall vinyl acquisitions by Louise Lawler, all from the permanent collection.

CCS Bard's permanent collection of contemporary art includes more than 3,000 works by more than 400 of the most prominent artists of the 20th and 21st centuries. Exhibitions are presented year-round in the CCS Bard Galleries and Hessel Museum of Art, providing students with the opportunity to work with world-renowned artists and curators. The exhibition

The Marieluise Hessel Collection prides itself on its major holdings of photographic works by VALIE EXPORT, Nan Goldin, Nikki S. Lee, Robert Mapplethorpe, Cindy Sherman, and Karlheinz Weinberger. CCS Bard is also the proud recipient of artworks that have been generously given to the permanent collection by Eileen and Michael Cohen, Rosa and Carlos de la Cruz, Asher Edelman, Anne and Joel Ehrenkranz, Robert Gober, Mr. and Mrs. Ronald K. Greenberg, Zarina Hashmi, Audrey Irmas, Martin S. Kaplan and Wendy Tarlow Kaplan, Joan and Gerald Kimmelman, Lewis and Susan Manilow, Barbara and Howard Morse, Eileen Harris Norton and Peter Norton, Carla Emil and Rich Silverstein, Toni and Martin Sosnoff, and Thea Westreich and Ethan Wagner. In 2014, the Center for Curatorial Studies received a major gift of nearly 200 works from Martin and Rebecca Eisenberg. Encompassing painting, drawing, sculpture, photography, installation, video and sound works, the Eisenberg gift provides a diverse group of works by almost 90 artists – many of whom had not yet been represented in the permanent collection.


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The CCS Bard Library and Archives is one of the few academic research centers in the U.S. established and dedicated to the research and curricular needs of graduate level coursework in curatorial studies and art in contemporary culture. The CCS Bard Library and Archives serve as the primary research center for students enrolled in the Master of Arts in Curatorial Studies program, while also serving as the primary fine arts library on the Bard College campus. The Library and Archives are open to the Bard community, as well as scholars and researchers from other institutions throughout the U.S. and abroad conducting original advanced research in the contemporary arts.

The CCS Bard Library houses a non-circulating collection of over 30,000 volumes and is one of the foremost contemporary art research collections in the U.S. focusing on post-1960s contemporary art, curatorial practices, exhibition histories, theory, and criticism. The library’s main collection houses extensive holdings of international exhibition publications, artists’ monographs supporting the in-depth study of artists represented in the permanent collection, and a broad selection of current subscriptions to international art journals and periodicals. The library also houses a media collection of published moving image and sound recordings by contemporary artists, and documentary productions. For more information about the holdings of the CCS Bard Library, consult the online catalog (http://library.bard.edu/) or the collections page for the CCS Bard Library & Archives website (www.bard.edu/ccs/study/library-archives/collections/).

Through Bard College’s main library, the Charles P. Stevenson, Jr. Library, CCS Bard students, faculty, and staff have access to a complete suite of subscription-based electronic resources, as well as full borrowing privileges.
for circulating collections in the Stevenson Library, and interlibrary loan services. Students also have access to the holdings of the Levy Economics Institute Library, and the resources maintained by the Bard College Visual Resources Center. By appointment-only, students also have access to the Bard Graduate Center Library, located on West 86th Street in New York City. The staff of the CCS Bard Library & Archives provides a series of intensive introductory research workshops for first-year CCS students, as well as in-depth and ongoing research assistance for all CCS graduate students. The introductory research workshops are intended to provide first-year students with a comprehensive overview of the formal and practical research tools and resources available at CCS Bard, as well as exploring more expansive questions about what constitutes research within a curatorial studies program.

In an attempt to comprehensively document all forms of international contemporary art practice, the library seeks to collect the full publication history of select museums, galleries, and artist-centered art spaces, as well as all types of publications produced by a diverse range of international art publishers, independent and small press publishers, and artists utilizing publishing as an artistic platform. The CCS Bard Library's Special Collections includes important holdings of historic and out-of-print artist produced periodicals, limited edition, rare, and signed exhibition catalogues and contemporary art publications, as well as an extensive collection of artist's books.

The CCS Bard Archives, comprising over 2,000 linear feet of archives and manuscripts, houses two major repositories: the institutional archives for the Center for Curatorial Studies and the Hessel Museum of Art, and the collecting repository of the CCS Bard Archives. The collecting repository collects the archives and manuscripts of leading contemporary art curators,
innovative commercial art galleries, artist-run spaces, artists’ initiatives, and the archives of contemporary artists. Published inventories and finding aids are available online at (www.bard.edu/ccs/study/library-archives/collections/archives/).

In 2016, the Center for Curatorial Studies and Hessel Museum of Art completed a major expansion of the library and the design of a new 3,600 square foot Archives, Special Collections, and Collection Teaching Gallery. While the expansion of the library doubled the size of the space and added a classroom, the newly designed spaces support increased collection development activities by providing added storage areas, and more importantly, provide new teaching and viewing spaces which foster diverse forms of critical and curatorial engagement with a broad range of CCS Bard and Hessel Museum collection materials. The Collection Teaching Gallery serves as a flexible classroom and display space where the associations between works in the permanent collection can readily be explored in relation to archives and manuscripts, and rare books from Special Collections. Together, the CCS Bard Library and Archives support one of the world’s most forward-thinking teaching and learning environments for contemporary art research and the study of contemporary curatorial practices.
While believing contemporary art is best grasped in counterpoint with its historical precedents and antecedents, the graduate program at CCS Bard recognizes that the field of art today is porous at its borders with many artistic practices taking up economics, geopolitics, philosophy, and the like as their subjects. Therefore the graduate program is concerned with charting the various trajectories of art’s conception, creation, distribution, circulation, mediation, and display as they have been manifested in institutional and alternative settings, interrogating and theorizing the character and role of art both today and in the decades ahead.

Course offerings include seminars in art and exhibition history, theory, criticism, and curatorial practice, with intensive readings also covering cultural studies, post-colonialism, immaterial labor, queer and feminist theory, and ideations of subjecthood, among other focuses. In addition, classes and workshops that take up the conception and production of exhibitions and curatorial projects are led by curators, critics, archivists, librarians, and other art professionals; independent research courses, as well as reading and writing tutorials, are also integrated into the two year curriculum. Students are required to complete a professional development and mentorship project at the end of their first year; they also develop projects and exhibitions that engage the Marieluise Hessel Collection and the CCS Bard Library and Archives.

MASTER’S DEGREE REQUIREMENTS

Candidacy for the Master of Arts in Curatorial Studies degree requires satisfactory completion of a total of 40 course credits, in addition to the execution and completion of both the written and curated components of the final master’s thesis project.

- 24 credits from 10 required courses (four seminars, four practicums, and two independent research courses)
- 10 credits from 5 elective courses
- 6 credits from the required professional development and mentorship placement, undertaken at the end of the first year of study
- The two-part master’s degree project (written thesis and curated component)

TWO-YEAR ACADEMIC SCHEDULE

The typical course schedule for a student in the graduate program is outlined below. Required seminars, proseminars, and practicums are taken in the semesters indicated. All courses typically meet for two and a half hours once a week, although some will have additional discussion sessions, as well as meetings in other locations, typically in institutions or studios in New York City.
# REQUIRED COURSES

## FIRST YEAR / SEMESTER I / FALL TERM

<table>
<thead>
<tr>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>Proseminar: Histories and Theories of Curating</td>
<td>2</td>
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<tr>
<td>Seminar: Theory and Criticism in Contemporary Art I</td>
<td>2</td>
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<tr>
<td>First Year Practicum I</td>
<td>3</td>
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<tr>
<td>Elective Course</td>
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## FIRST YEAR / SEMESTER II / SPRING TERM

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<tr>
<td>Proseminar: Studies in Contemporary Art</td>
<td>2</td>
</tr>
<tr>
<td>Seminar: Theory and Criticism in Contemporary Art II</td>
<td>2</td>
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<tr>
<td>First Year Practicum II</td>
<td>3</td>
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<tr>
<td>Elective Course</td>
<td>2</td>
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<tr>
<td>Professional Development and Mentorship Placement</td>
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## SECOND YEAR / SEMESTER III / FALL TERM

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<th>Course Title</th>
<th>Credits</th>
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<tr>
<td>Independent Research: MA Project Research</td>
<td>2</td>
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<tr>
<td>Second Year Practicum I</td>
<td>3</td>
</tr>
<tr>
<td>Elective Course</td>
<td>2</td>
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<tr>
<td>Elective course [Second elective may be taken in either the Fall or Spring term of the second year]</td>
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## SECOND YEAR / SEMESTER IV / SPRING TERM

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<th>Course Title</th>
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<tr>
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<tr>
<td>Second Year Practicum II</td>
<td>3</td>
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<tr>
<td>Elective Course</td>
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**Proseminar: Histories and Theories of Curating (2 credits)**
This course surveys the history of museums, galleries, and exhibition spaces and explores how social and cultural conditions, institutional requirements, and aesthetic conceptions have shaped past and current curatorial practices. In tandem with this introduction to key texts, terms, and research methods for the study of modern and contemporary exhibitions, students examine exhibitions as venues of display, sites of artistic production, and spaces of aesthetic experience. Students develop research skills to assess the discursive functions of exhibitions—as well as their expanded manifestations—and various legacies of curatorial practice. The course considers how the genres and forms of exhibition and curating have evolved; how exhibitions engender forms of spectatorship, reception, and transmission; and how exhibitions and curators participate in the development of various theoretical art-historical and sociopolitical contexts.

**Seminar: Theory and Criticism in Contemporary Art I (2 credits)**
This year long course presents a detailed overview of concepts and theories important to contemporary art and art criticism. The course as a whole seeks both to establish a rigorous understanding of those key debates, tendencies, and challenges within critical theory and to situate them in relation to the broader social, economic, and technical transformations of modernity, with special emphasis on the construction of gender, colonial networks, human environment, and media forms. In the first semester, the course focuses especially on a longer historical timescale and wide geographic range, with the sense that contemporary concerns in theory and art practice can only be understood against a broad backdrop of aesthetic, institutional, territorial, and political contention that took shape over many centuries.

**First Year Practicum I (3 credits)**
The Fall semester of First Year Practicum examines the working processes of curating and identifies its primary components, with an emphasis on organizing exhibitions within and around a collection. The aim is to familiarize participants with multifaceted tasks, ranging from conceptual development to the installation, interpretation, and documentation of an exhibition while engaging with the Marieluise Hessel Collection, CCS Bard Library, Archives, and Special Collections. The course features a range of individual and collaborative curatorial and research exercises, writing clinics, student-led seminars, site visits, and workshops with faculty and staff, as well as visiting curators and artists. Projects utilizing...
artworks from the Hessel Collection may be the focus of exhibitions, screenings, discursive events, online projects, and are combined with sessions devoted to practical and technical concerns.

**FIRST YEAR**

**SEMESTER II / SPRING TERM**

**Proseminar: Studies in Contemporary Art (2 credits)**
This course introduces key concepts, terms, and methodologies in modern and contemporary art history, analyzing discursive and cultural shifts while focusing on artworks, written texts, exhibitions, and presentational models. Through case studies and close reading, students consider the ways in which the very terms and conditions of art history, particularly in our contemporary context, are continually renegotiated. Of special significance are an exploration of artworks, texts, and exhibitions that take up (or resist) tenets of theoretical discourse, making them a part of the work itself rather than an external mediation upon it.

**Seminar: Theory and Criticism in Contemporary Art II (2 credits)**
The Spring semester continues the arc established in the Fall semester, moving through the second half of the 20th century in order to critically consider a range of concepts and categories that have become especially important in contemporary art production and discourse during the past two decades, such as histories of racism, digital media, queer theory, cultural appropriation, and new ecologies. Throughout the semester, students attend to both the historical backdrop and the recent transformations of these ideas, in order to reflect on their relevance for thinking about artistic and curatorial practice today.

**First Year Practicum II (3 credits)**
The second semester of Practicum continues to examine the practical, discursive, and social processes of curating with an emphasis on modes of writing and research within curatorial practice. It is comprised of intensive workshops in critical and interpretive writing, taught each year by practicing curators and critics. Through writing clinics, student-led seminars, site visits, group discussions, writing assignments, and introduction of the annotated bibliography, the practicum develops students’ abilities to write critically about artworks and their various historical, social, cultural, and theoretical contexts.

**STUDENT RESEARCH TRIP AND MENTORSHIP PLACEMENT**

**Student Research Trip**
During the first year of study, CCS Bard students and faculty travel to an international art event or artistic center and meet with a variety of curators, artists, and other cultural producers. Students have previously visited documenta XIV in Athens and Kassel (2017); Lima (2016); the Venice Biennial, Ljubljana, and Zagreb (2015); Amsterdam, Eindhoven, and Brussels (2014); documenta XIII in Kassel (2012); Mexico City (2012); the Taipei and Guangju biennials (2010); the Istanbul Biennial (2009); the São Paulo Biennial (2008); and Berlin (2007). The research expedition is made possible with support from Lori and Alexandre Chemla.

**Professional Development & Mentorship Placement**
Throughout their first and second years of study, each student receives forms of professional development in order to broaden their knowledge of the art industry, and support their acquisition of fundamental skills relevant to the curating of contemporary art. This unit is structured to enhance each student’s individual interests and broaden their base of practical and professional competencies, with the guidance of an international array of practitioners, CCS Bard faculty, and members of the Graduate Committee.

Through structured participation in organized workshops, students will gain clearer understanding of the issues, methods, and outcomes of working with artists. They will also gain a current overview of the art market and strengthen their skills in securing loans or financing projects for the successful realization of artworks, exhibitions, and projects in the field. Students will also work closely with an individual practitioner on a curatorial or publishing project, to deepen their understanding of existing practices through direct hands-on engagement, in addition to receiving personal mentoring through this process.

During the Summer between their first and second years, each student conducts direct, project-based work and receives personal mentoring from a curator, scholar, critic, or other arts professional. This unit is structured to expand the individual student’s existing base of curatorial research, collegial relationships, and professional skills. Through a concentrated period of practical, hands-on work, students are introduced to projects and institutional contexts that they have personally indicated an interest in working on/within. In addition to broadening students’ existing frames of knowledge to holistically develop their curatorial practice, we also hope to encourage existing practices of collegiality within the curatorial field, by way of interpersonal, cross-cultural, and intergenerational exchange.

**M.F.A. Thesis Exhibition**
Each year, a CCS Bard student is selected to coordinate the Bard M.F.A. thesis show in late July. In preparation, the coordinator conducts studio visits with the artists and participates in the crits, discussions, and activities of the M.F.A. Working in collaboration with the graduating artists, the coordinator helps curate the thesis show, as well as produce related publications, programming, and mediation events.

**SECOND YEAR**

**SEMESTER III / FALL TERM**

**Independent Research: M.A. Project Research (2 credits)**
This course is designed to help students prepare for, research, and write a draft of the written component of the master’s degree thesis project. The course consists of individual meetings with core faculty and writing tutors, meetings of small peer-writing groups, and larger discussions that explore forms of academic and curatorial
writing. In addition, students are paired with outside readers—experts in their field—with whom students consult during the writing of the thesis.

Second Year Practicum I (3 credits)
The Second Year Practicum offers hands-on curatorial and writing experience both at CCS Bard and partner institutions. Students elect to participate in several collaborative projects. In 2017, the three projects included, 1) researching, commissioning, and presenting a performance at The Kitchen in New York; 2) proposing, organizing, installing, and opening an exhibition at ISCP in New York; and 3) participating in the student-led journal *aCCeSsions*, which involves determining a theme for the annual publication, and commissioning, editing and releasing essays by writers, artists, and curators.

SECOND YEAR
SEMESTER IV / SPRING TERM

Independent Research: M.A. Project Research (2 credits)
Like the third-semester course, the Spring semester of Independent Research: M.A. Project Research involves periodic consultations with several faculty members regarding both the physical manifestation of the curated project and written M.A. Thesis. Written components of the student-curated exhibitions are also workshopped, to include questions of exhibition design, preparation, and installation.

Second Year Practicum II (3 credits)
The Spring semester of Second Year Practicum continues the work started in the collaborative projects in the Fall semester.

ELECTIVES

Particular attention is given in elective courses to developing interdisciplinary perspectives on the contemporary arts and their presentation. Specialized courses taught by core faculty, as well as visiting curators and scholars, offer studies of the contemporary arts, their expanded contexts, and the discourses upon which they bear. Courses include seminars focusing on contemporary art history and aesthetic theory. Others explore specialized studies of the history of exhibition, museum and curatorial practice, the sociology of museums and their audiences, the economics of arts institutions and the art market, the architecture of museums, the interplay between literature and art, and the preservation of ephemeral forms like performance and media. Additional elective offerings address the field of cultural production outside the domain of contemporary art, examining such subjects as political philosophy and media studies. Students must complete a total of five elective courses, each carrying 2 credits.

The following are a selection of electives offered over the past five years:

- Curating the Moving Image: Institutional Legacies
- I, Etcetera
- Archiving the Gesture
- The Art of the Pat Hearn Gallery
- Potentiality and Contingency: Unrealized Biennale Proposals
- Big Data, Small Subjectives
- Exhibition/Models: Intersections of Curating and Exhibition Design
- Curating Performance
- Collectivity, Difference and Politics
- Curating and the Sonic Turn
- Contemporary Art & Financial Neo-Liberalism
- Curating Cinema
- Aesthetics of the Commons
- Hannah Arendt Center Seminar
- Between Law and Power
- Alternative to What? Alternative Culture, practice, and curatorial approach
- Contemporary Artists' Publishing: Strategies and Forms
- The Projective Artwork in the Age of Digital Reproduction
- Reconsidering Institutional Critique
MASTER’S DEGREE PROJECT

At the culmination of the program’s study and training, each student prepares a final master’s degree project. The project comprises two elements: a curated component and a written thesis.

The curated component consists first of a proposal submitted to the Graduate Committee in the third semester of study, describing the project’s subject, formal parameters, budget, and installation plan. Given the program’s understanding that contemporary curatorial practice often engages with unconventional formats, this proposal may put forward an exhibition, book, symposium, online platform, or other project for consideration. This endeavor will be executed with the input and approval of both the Graduate Committee and CCS Bard faculty and museum staff.

The written thesis consists of a theoretical and research-based engagement with art historical or contemporary subjects and issues, and an extension or elaboration of aspects of the curated component of the master’s degree project. Such an engagement is intended to provide students with the opportunity to develop an ambitious, scholarly investigation of topics of importance to past and present art, and to contextualize various aspects of the curated projects in art historical, theoretical, and societal terms. This written component is prepared under the supervision of a thesis committee made up of the student’s faculty advisor, a second faculty member or member of the Graduate Committee, and a scholar, critic, or other art professional who is not on CCS Bard’s faculty.
CORE FACULTY AND SELECTED RECENT VISITING INSTRUCTORS
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Since 2013, she has been a faculty

Cornell is the recipient of ArtTa-

Adversaries (2016) with Tom Eccles.

In 2010, she founded the annual

Boltanski’s No Man’s Land in 2010,

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M.A. in Philosophy and Italian.

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project with Tony Oursler in 2010.
Acita graduated from the University of Wisconsin-Madison where she studied art and art history and received an M.F.A. from the University of North Carolina, Chapel Hill in 1983. She has served as the Registrar, Acting Director, and Assistant Director of the Hessel Museum at CCS Bard as well as the Registrar at the Edith C. Blum Art Institute, prior to her current role.

ANN BUTLER
Director of The Library and Archives / Graduate Committee Member

Ann Butler is the Director of the Library and Archives at the Center for Curatorial Studies at Bard College. For the past twenty years she has held positions within academic research libraries, archives, and contemporary art museums, and has been instrumental in building several archival programs and research collections including the Library & Archives at CCS Bard, the Hessel Library & Special Collections at NYU, and the Guggenheim Library and Archives. She holds an M.L.S from Rutgers University, an M.A. in Media Studies from the New School for Social Research, and a B.F.A from the School of the Art Institute of Chicago. She serves as faculty at CCS Bard and lectures widely on subjects including, artists and contemporary publishing, contemporary art archives, and documentation practices for performance, technology, and installation-based works.

ANDREW BLACKLEY
Director of Collections Research

Andrew Blackley is the Director of Collections Research and is a faculty member at the Center for Curatorial Studies, Bard College. At CCS Bard, Blackley develops research initiatives that contextualize the fine art collections at CCS and facilitates access to them.

Prior to CCS Bard, Blackley worked with the Felix Gonzalez-Torres Foundation as the Associate Director of Research and Archives. As a curator, he organized multiple exhibitions at the Fales Library and Special Collections at New York University (including Keith Haring: Languages, in conjunction with the Keith Haring Foundation) alongside working in various capacities in the studios of artists Kelley Walker, Lutz Bacher, Anne Collier, and Danh Vo (the last-mentioned in advance of the 2015 exhibition Slip of the Tongue, Punta della Dogana, Fondation François Pinault, Venice). He has published texts and interviews with Afterall, The Studio Museum in Harlem, Heidelberger Kunstverein/Bom Dia Books, 3am, and BOMB.

DR. EVAN CALDER WILLIAMS

Faculty

Evan Calder Williams is the author of Combing the Apocalypse (2011); Roman Letters (2011); Shard Cinema (2017), and forthcoming in 2018, The Grid Aflame. He is the translator, with David Fernbach, of Mario Mieli’s Towards a Gay Communism. His writing has appeared in Film Quarterly, WdW Review, The Italianist, La Furia Umana, World Picture, The Journal of American Studies, Mute, Estetica, and The New Inquiry among other publications. He is part of the editorial collective of Viewpoint Magazine and is a founding member of the film and research collective Thirteen Black Cats. He was an artist-in-residence at ISSUE Project Room and has presented collaborative films, performance, and audio works at La Biennale de Montreal, the Serpentine Gallery, Images Festival, mumok, the Festival du Nouveau Cinema, Portikus, Swiss Institute, Artists Space, and the Ljubljana Biennial of Graphic Arts. He received a Ph.D. in Literature from the University of California Santa Cruz and was a Fulbright Fellow in Italy for his doctoral research.

DR. JEANNINE TANG

Faculty / Luminary Foundation Fellow / Graduate Committee Member

Jeannine Tang is an art historian and critic who received her M.A. and Ph.D. from the Courtauld Institute of Art, and holds a B.A. from the National University of Singapore. Previously a Terra Foundation Fellow at the Smithsonian American Art Museum, she was also a Critical Studies participant at the Whitney Museum Independent Study Program. Her writing has appeared in venues such as Artforum, Art Journal, Theory, Culture & Society, Afterimage, Journal of Visual Culture, Art India, and Broadsheet, among others. Recent and forthcoming essays in books have focused on institutional critique and the circulation of art (Provenance: An Alternate History of Art, Getty Research Institute, 2012); feminism and international survey exhibitions (Politics in a Glass Case: Feminism, Exhibition Cultures and Curatorial Transgression, Liverpool University Press, 2013); spectatorship and land rights (Critical Landscapes, University of California Press, 2014); technologies after postmodernism (Time/Image, 2014-2015); curatorial history and pedagogy (The Curatorial Conundrum, MIT Press, 2016); and, gender and infrastructure in contemporary art (Trap Door, New Museum/MIT Press, 2017). She has published on the art of Cheo Chai-Hiang, Ho Tzu Nyen, Mazia Eichhozn, Simzyn Gill, Andrea Geyer, Hans Haacke, Sharon Hayes, Martin Beck, among others. She is co-organizing an exhibition on the histories and activities of Pat Hearn Gallery and American Fine Arts, Co. (Hessel Museum of Art, 2018); and writing a book on contemporary art and information profiling. She has been a core faculty member at CCS Bard since 2010 and a Graduate Committee member since 2011.

AMY ZION

Visiting Faculty

Amy Zion is a curator and writer in New York City. Since Fall 2016, she has been part-time faculty at CCS Bard, and co-editor with Roxana Fabius of the Center’s online, student-led journal, aCeSsions. In 2018, she will be the guest curator of the 3rd People’s Biennial along with Jens Hoffmann and Harrell Fletcher at the Indianapolis Museum of Contemporary Art. Zion is co-editor, with New Museum curator Helga Just Christoffersen, of a compendium of emerging artistic practices in the Nordic countries as part of CHART Emerging, Copenhagen. At the 56th Venice Biennale she was Assistant Curator of the Danish Pavilion, and has worked on numerous exhibitions internationally including the Italian Pavilion at the 57th Venice Biennale; A.U.T.O.E.N.U.C.L.E.A.T.I.O.N.
(2015) at Sismógrafo, Porto; Slip of the Tongue (2014) at the Pinault Foundation, Venice; and Tell It To My Heart-Collected by Julie Ault (2013-14) at the Museum für Gegenwartskunst, Basel (which travelled to the Lisbon Culturgest and Artists Space, New York).

From 2007-15, Zion was Associate Editor at Fillip, a Vancouver based publishing organization. Zion contributed writing and criticism regularly to magazines including Frieze, Flash Art, and Art Journal. She has edited monographs for artists Danh Vo (Musée d’art moderne de la ville de Paris, 2014) and Abbas Akhavan (forthcoming Skira, 2017) and was co-editor of Tell it to My Heart—Collected by Julie Ault Vol. I (Haatje Cantz, 2013). She has contributed catalogue essays for exhibitions at Villa Stuck, Munich; Heidelberger Kunstverein; and the Nouveau musée national de Monaco. Zion is co-author of Hannah Arendt’s Library (2014), an artist book which came out of a collaborative engagement with material in the Library Archives and Special Collections at Bard College. Zion is an alumnus of the Center for Curatorial Studies, Bard College (M.A., 2012) and received a B.F.A from Emily Carr University of Art and Design, Vancouver.

NOVA BENWAY
Visiting Faculty
Nova Benway is Executive Director of Triangle Arts Association, an artist residency founded in New York in 1982 which has expanded to a worldwide network of more than forty members. She was previously a curator at The Drawing Center in New York City, where she co-directed Open Sessions, a two-year residency/exhibition hybrid program organized with local, national, and international artists, supporting drawing practices in relation to film, architecture, sculpture, music, and other fields.

ALHENA KATSOF
Visiting Faculty
Alhena Katsof works within artistic and curatorial practice, frequently through forms of writing. In her role with the performative research group Public Movement, she co-authored the book Solution 263: Double Agent, as part of the Solution Series edited by Ingo Neumann (Sternberg Press, 2015). Katsof creates performances with Public Movement, which have been presented at the Solomon R. Guggenheim Museum (2016) and Tel Aviv Museum of Art (2015), as well as part of the Göteborg International Biennial for Contemporary Art (2017), New Museum Triennial (2012), and Steirischer Herbst Festival (2012). Katsof’s essay about the legendary exhibition Times Square Show, which was organized by the New York artist group Collaborative Projects Inc., is published in The Artist As Curator: An Anthology, edited by Elena Filipovic (Mousse Publishing, 2017).

Katsof has worked with artists including Laura Aldridge, Pauline Boudry / Renate Lorenz, Metahaven, MPA, and Adrián Villar Rojas. From 2006-2009 she curated an exhibition platform in her Glasgow apartment under the name A. Vermin. As an independent curator, Katsof has organized exhibitions with venues including, Contemporary Arts Museum Houston, PARTICIPANT INC., Regina Rex, and White Columns. In 2014, she curated the first multi-venue exhibition of drawings and graphic notations by the master musician Yusef Lateef. An exploration of process-based gestures in contemporary art has shaped Katsof’s endeavors, which sometimes take the form of lectures about the artist Hannah Höch. Katsof was curator-in-residence at Denniston Hill in Glen Wild (2015), and Artport in Tel Aviv (2014), as well as artist-in-residence at IASPIS in Stockholm, with Public Movement (2012). Additionally, she served as Volkswagen Fellow at MoMA PS1 (2012-2013) and Museum as Hub Fellow at the New Museum (2011). Katsof is a participant of the Curatorial Program at De Appel, and graduated with an M.F.A from the Glasgow School of Art.

RUBA KATRIB
Graduate Committee Member
Ruba Katrib is Curator at MoMA PS1 in New York City. From 2012 she was Curator at SculptureCenter, where she will serve as Adjunct Curator until spring 2018. At SculptureCenter she has produced the group shows The Eccentrics (2015), Puddle, Pothole, Portal (2014) (co-curated with artist Camille Henrot), Better Homes (2013), and A Disagreeable Object (2012). Recent solo shows organized include exhibitions with Nicola L. Kelly Akashi, Sam Anderson, Teresa Burga, Charlotte Procter, Cercle d’Art des Travailleurs de Plantation Congolaise (CATPCC) (all 2017), Cosima von Bonin, Aki Sasamoto, Robelle Goldberg (all 2016), Anthea Hamilton, Gabriel Sierra, Magali Reus, Michael E. Smith, Erika Verzutti, Araya Rasdjarmrearnsook (all 2015), Judana Manna, and David Douard (both 2014). In 2010, Katrib was awarded a curatorial Fellowship from the Andy Warhol Foundation in 2010 to support research on artist-run educational platforms throughout Latin America that included a symposium and publication. Katrib regularly contributes texts for a number of museum catalogues and periodicals including Art in America, Artforum, Curum, Azur Magazine, Kaleidoscope, Pakar, and Mousse. She frequently presents lectures and participates in panel discussions in universities and other institutions.

DR. ALEX KITNICK
Faculty
Alex Kitnick, The Brant Foundation Fellow in Contemporary Arts, is an art historian and critic based in New York. He received his Ph.D from the Department of Art & Archaeology at Princeton University in 2010 and was a postdoctoral fellow at the Getty Research Institute in Los Angeles from 2011-2012. An editor of numerous volumes, including a collection of John McHale’s writings, The Expendable Reader: Articles on Art, Architecture, Design, and Media, 1951-1979, and October 136 on New Brutalism, he is also a frequent contributor to publications including Artforum, May, October, and Texte zur Kunst.

ROXANA FABIUS ROZENBAUM
Visiting Faculty
Roxana Fabius Rozenbaum is a curator and art historian. She currently lives and works in New York City while serving as Executive Director at A.I.R. Gallery and as part-time faculty at the Center for Curatorial Studies, Bard College. Her
research is focused on the intersection between aesthetics, art, design, technology, rationalism, and feminist theory. She holds an M.A. from the Center for Curatorial Studies, Bard College and an M.A. from the Multidisciplinary Program in the Arts from Tel Aviv University (Cum Laude). She has organized programs and exhibitions in venues around the world among them Zona Maco, Mexico; Pakzad Avoie Ameory, New York; Caixa Forum, Barcelona; Artport, Tel Aviv; Centro Cultural de España, Montevideo; and Judd Foundation, New York.

THOMAS KEENAN Visiting Faculty
Thomas Keenan is the Director of the Human Rights Project and Associate Professor of Comparative Literature, at Bard College. He holds a B.A. from Amherst College, and an M.A. and Ph.D. in Philosophy from Yale University. He is the recipient of the following awards: Fellowship, Center for the Critical Analysis of Contemporary Culture, Rutgers (1991–92); Shoenstein Fellow, Joan Shoenstein Center for Press and Politics, John F. Kennedy School of Government, Harvard University (1998). He is the author of Fables of Responsibility: Aberrations and Predicaments in Ethics and Politics (1997); articles in PMLA, New York Times, Wired, Johns Hopkins Guide to Literary Theory and Criticism, among others.

He was editor of The End(s) of the Museum (1996), and co-editor of New Media, Old Media (2005). He is an editorial and advisory board member of Journal of Human Rights, Grey Room, WITNESS, and Scholars at Risk Network. Recent curatorial projects include Anti/Photojournalism, with Carles Guerra at La Virreina Centre de l’Image, Barcelona; and Aid and Abet: Working with NGOs, Zoom Photo Festival 2011, Sanguenay, Quebec.

LIA GANGITANO Visiting Faculty /
Graduate Committee Member
In 2001, Lia Gangitano founded PARTICIPANT INC, a not-for-profit art space, presenting exhibitions by Virgil Marti, Charles Atlas, Kathe Burkhardt, Michel Auder, Renée Green, and Greer Lankton, among others. As curator of Thread Waxing Space, NY, her exhibitions, screenings, and performances included Spectacular Optical (1998); Luther Price: Imitation of Life (1999); Barre Sathre: Module for Mood (2000); and Sigalit Landau (2001). She is editor of Dead Flowers (2010), and the forthcoming anthology, The Alternative to What? Thread Waxing Space and the ‘90s. As associate curator, she co-curated Dress Codes (1993), and Boston School (1995) for the ICA Boston, and edited New Histories (with Steven Nelson, 1997), and Boston School (1995). She has contributed to publications including Renée Green, Endless Dreams and Time-based Streams, Lovett/Codagnone, Whitney Biennial 2006-Day for Night, and 2012 Whitney Biennial on Charles Atlas. As curatorial advisor, her exhibitions at MoMA PS1 included Lutz Bacher, My Secret Life (2009). She is a Board Member of Primary Information and Dirty Looks; Advisory Board Member of the Outpost Cuts and Burns Residency Program and John Kelly Performance; and recipient of a Skowhegan Governors’ Award for Outstanding Service to Artists and the inaugural White Columns/Shoot the Lobster Award.

LUMI TAN Visiting Faculty
Lumi Tan is Curator at The Kitchen in New York, where she organizes exhibitions and produces performances with artists across disciplines and generations. Most recently, Tan has worked with Mziem Bennani, Half Straddle, Sara Magerheimer, and Sonda Perry. Previously she co-curated From Minimalism into Algorithm (2016), a year-long performance and exhibition series, as well as projects with artists including Ed Atkins, Gretchen Bender, Glasser, George Lewis, Anicka Yi, and Danh Vo and Xiu Xiu. Prior to The Kitchen, Tan was Guest Curator at the Shornemont Régional d’Art Contemporain Nord Pas-de-Calais in France, director at Zach Feuer Gallery, and curatorial assistant at MoMA PS1 Contemporary Art Center. Her writing has appeared in The New York Times, Artforum, Frieze, The Exhibitionist, and numerous exhibition catalogues.

DR. CHRISTOPH COX Graduate Committee Member
Christoph Cox is a philosopher, critic, and curator of visual and sonic art. He is Professor of Philosophy at Hampshire College, where he teaches contemporary European philosophy and art theory. Cox is the author of Sonic Flux: Sound, Art and Metaphysics (University of Chicago Press, 2016); and Nietzsche: Naturalism and Interpretation (University of California Press, 1999); and co-editor of Realism Materialism Art (CCS Bard/Sternberg, 2015); and Audio Culture: Readings in Modern Music (Bloomsbury, 2017). The recipient of an Arts Writers Grant from Creative Capital/Wahol Foundation, Cox is editor-at-large at Cabinet magazine. His writing has appeared in October, Artforum, Journal of the History of Philosophy, The Wire, Journal of Visual Culture, Organised Sound, The Review of Metaphysics, and elsewhere. Cox has curated exhibitions at the Contemporary Arts Museum Houston, The Kitchen, New Langton Arts, G Fine Art Gallery, the Brick & Motor International Video Art Festival, and elsewhere. He has written catalog essays for exhibitions at the Whitney Museum of American Art, MoMA, Mass MoCa, Berlin’s Akademie der Künste, the Museum of Contemporary Photography, and other venues.

LIAM GILLICK Graduate Committee Member
Liam Gillick deploys multiple forms to expose the processes of ideological control systems that emerged at the beginning of the 1990s. Examining the aesthetics of the constructed world, Gillick’s work exposes the dysfunctional aspects of a modernist legacy in terms of abstraction and architecture when framed within a globalized, neo-liberal consensus. Gillick’s work ranges from small books to large-scale architectural collaborations. His practice exists in a constant tension between his formally minimalistic works that reflect upon the language of renovated space and his critical approach through writing and the use of text. His work extends into structural rethinking of the exhibition as a form. In addition he has produced a number of short films since the late 2000s, which address the construction of the creative persona in light of the enduring mutability of the contemporary artist as a cultural figure.

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Gillick’s work has been included in numerous exhibitions including documenta and the Venice, Berlin and Istanbul Bien- nales – representing Germany in 2009 in Venice. Gillick’s work is held in many important public collections including the Centre Pompidou in Paris, the Guggenheim Museum in New York and Bilbao, and the Museum of Modern Art in New York. Over the last twenty-five years Gillick has also been a prolific writer and critic of contemporary art – contributing to Artforum, October, Frieze, and e-flux Journal. He is the author of a number of books including a volume of his selected critical writing. Throughout his career, Gillick has extended his practice into experimental venues and collaborative projects with artists including Philippe Parreno, Lawrence Weiner, and Louise Lawler.

CHRISSE ILES
Graduate Committee Member

Chrissie Iles is the Anne and Joel Ehrenkranz curator at the Whitney Museum of American Art, New York. Her exhibitions include co-curating the 2004 and 2006 Whitney Bien- nals, and curating major survey exhibitions of Marina Abramovi- 

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In order to make the production of art and curatorial projects a more palpable part of the graduate program, CCS Bard initiated artist-in-residence and curator-in-residence programs, which allow for one or more practitioners to spend a semester to a year at the Center making new work, while teaching and engaging with the program in other ways. Current and past fellows include: Yael Bartana, Bik Van Der Pol, Ana Paula Cohen, Luke Fowler, Hans Eisler Nail Salon (H.E.N.S.), Sofia Hernández Chong Cuy, Josiah McElheny, Marysia Lewandowska, Sarah Pierce, Lisi Raskin, Trevor Smith, and, Marion von Osten.

Each year, The Mondriaan Fund generously supports residencies for Dutch artists and curators who are interested in coming to CCS Bard to continue working on their own projects and research, while being involved in the Center’s curriculum and being available as a resource for students in the Masters program. Current and past fellows include: Anke Bangma, Laurie Cluitmans, Marjolijn Dijkman, Annet Dekker, Bernd Krauss, Antonis Pittas, Rebecca Stephany, Bik Van der Pol, Christel Vesters, and, Arnisa Zeqo.

In 2014, CCS Bard and the Human Rights Project at Bard College established the Keith Haring Fellowship in Art and Activism. Enabled by a five-year grant from the Keith Haring Foundation, the annual Fellowship brings a distinguished scholar, activist or artist to Bard to investigate the role of art as a catalyst for social change. Fellows teach and conduct research at both CCS Bard and the Human Rights Project at Bard College. Current and past Keith Haring Fellows include: Galit Eilat (2017-18), Sandi Hilal and Alessandro Petti (2016-17), Shuddhabrata Sengupta (2015-16), and Jeanne Van Heeswijk (2014-15).
THE SPEAKER'S SERIES

CCS Bard hosts a regular program of lectures by leading artists, curators, art historians, and critics, situating the school and museum’s concerns within the larger context of contemporary art production and discourse.

SELECTED SPEAKERS (FALL 2015 – FALL 2017)

Martin Beck
Richard Birkett
Tania Bruguera
Jasmina Cibic
Celine Condorelli
Bridget Crone
Sara Cwynar
Bridget Donahue
Annie Fletcher
Orit Gat
David Getsy
Thelma Golden
Pablo Helguera
Rujeko Hockley
Milena Hoegsberg
James Hoff
Vlatka Horvat
Maryam Jafri
Prem Krishnamurthy
Thomas Lax
Mason Leaver-Yap
Gareth Long
Raimundas Malasauskas
Naeem Mohaiemen
Carlos Motta
Ulrike Müller
Robert Nickas
Brian O’Doherty
Eduardo Padilha
Philippe Pirotte
Elizabeth Price
Sarah Rifky
Gregory Sholette
Anton Vidokle
ACCESSIONS

**aCCeSSions** is the graduate student-led online journal of the Center for Curatorial Studies, Bard College. The second year students comprise the editorial board of **aCCeSSions**. Together, they employ a collaborative approach to commissioning, editing, and curating new transdisciplinary writing and artworks for online space. These new visual, text-based, and aural contributions revolve around a new theme each issue. The journal also includes a new section called “BackTalk.” Here, each individual editor will publish a compilation of links related to their trains of thought, on a bi-monthly basis.

**aCCeSSions** represents a culmination of each graduating class’ collaborative interests and concerns. The platform is a space in which graduate students may test the limits of curatorial practice over the course of an annual publication cycle.

AFTERALL EXHIBITION HISTORIES

Exhibition Histories focuses on exhibitions of contemporary art from the past fifty years that have changed the way art is seen and made. Each title in the series addresses a different theme in the history of curatorial practice, with specific reference to a particular exhibition or cluster of exhibitions. Each book includes newly commissioned essays and interviews, key texts from the time (such as reviews), and comprehensive visual documentation. Published by Afterall Books in association with the Academy of Fine Arts Vienna, the Center for Curatorial Stud-
ies, Bard College, and Van Abbemuseum. Published titles include
Each year, CCS Bard celebrates the achievements of a leading curator whose lasting contributions have shaped the way we conceive of exhibition-making today. The awardee is selected by an independent panel of leading contemporary art curators, museum directors, and artists. The award reflects CCS Bard's commitment to recognizing individuals who have defined new thinking, bold vision, and dedicated service to the field of exhibition practice.

In 2012, CCS Board member, Audrey Irmas, provided an endowment for the award, which now carries a cash prize of $25,000.

AWARD RECIPIENTS INCLUDE

2017  Sir Nicholas Serota  
2016  Thelma Golden  
2015  Christine Tohmé and Martha Wilson  
2014  Charles Esche  
2013  Elisabeth Sussman  
2012  Ann Goldstein  
2011  Hans Ulrich Obrist and Helen Molesworth  
2010  Lucy Lippard  
2009  Okwui Enwezor  
2008  Catherine David  
2007  Alanna Heiss  
2006  Lynne Cooke and Vasif Kortun  
2005  Kathy Halbreich and Mari Carmen Ramírez  
2004  Walter Hopps  
2003  Kynaston McShine  
2002  Susanne Ghez  
2001  Paul Schimmel  
2000  Kasper König  
1999  Marcia Tucker  
1998  Harald Szeemann
Approximately 90% of CCS Bard graduates are currently working in a curatorial or related position in the arts. The following list includes institutions and positions held or previously held by CCS Bard graduates.

**U.S.**

Curator, Fusebox Festival
Austin, TX

John Alchin and Hal Marryatt
Associate Curator of Contemporary Art, Philadelphia Museum of Art
PA

Curator, SculptureCenter
Long Island City, NY

Curator, MoMA, PS1
New York, NY

Assistant Curator, Abu Dhabi Project, Guggenheim Museum
New York, NY

Executive Director, MoMA, PS1
New York, NY

Executive Director, The Artist’s Institute
New York, NY

Assistant Editor, Artforum
New York, NY

Richard Armstrong
Curator of Modern and Contemporary Art, Carnegie Museum of Art
Pittsburgh, PA

Director, Carpenter Center for the Visual Arts
Cambridge, MA

Assistant Curator, Eli and Edythe Broad Art Foundation
Los Angeles, CA

Kress Curatorial Fellow, Hampshire College
Amherst, MA

Curatorial Fellow, Blaffer Art Museum
Houston, TX

Curatorial Assistant, Institute for Contemporary Art, Virginia Commonwealth University
Richmond, VA

Executive Director, A.I.R. Gallery
Brooklyn, NY

Director, Martos Gallery
Los Angeles, CA

Director of Programs, apexart
New York, NY

Regional Director, Artist Pension Trust
New York, NY

Artistic Director, ArtCenter/South Florida
Miami Beach, FL

Independent curator
Brooklyn, NY

Researcher, Luxembourg & Dayan
New York, NY

Gallery Director/Assistant Curator, P!
New York, NY

Co-editor, Brooklyn Rail
New York, NY

Programmer-at-Large, Film Society Lincoln Center
New York, NY

Editor-at-Large, Verso Books
New York, NY

Director of Visual Arts & Curator, The Americas Society
New York, NY

Curator, The Bronx Museum of the Arts
Bronx, NY

Interpretive Materials Manager, The Brooklyn Museum
Brooklyn, NY

Programs Coordinator, Sackler Center for Feminist Art, Brooklyn Museum
Brooklyn, NY
Fellow,
Core Residency Program, Museum of Fine Arts
Houston, TX
Assistant Professor of Critical Theory, Media and Design, School of Art, University of Houston TX
Program Director, Mitchell Center for the Arts, University of Houston TX
Senior Manager, Public Art San Antonio (PASA), International Center San Antonio, TX
Assistant Director, Roswell Museum and Art Center Roswell, NM
Curator, Nicolaysen Art Museum Casper, WY
Ph.D. Candidate, History of Art, University of California Berkeley, CA
Associate Curator of Special Initiatives, Los Angeles County Museum of Art Los Angeles, CA
Curator/Founder, The Company Los Angeles, CA
Director of Exhibitions, Publications, and Programs Hammer Museum Los Angeles, CA
Editor, East of Borneo, California Institute of the Arts Los Angeles, CA
Director, China Art Objects Galleries Los Angeles, CA
Senior Curator, Hammer Museum Los Angeles, CA
Assistant Curator, New Museum New York, NY
Assistant Curator in Architecture, SFMOMA San Francisco, CA
Senior Exhibitions Manager, Yerba Buena Center for the Arts San Francisco, CA
Manager of Adult Public Programs, Seattle Art Museum Seattle, WA

WORLDWIDE

Member of curatorial team, documenta 14
Director, Witte de Witte Rotterdam, Netherlands
Program Manager, collectorspace Istanbul, Turkey
Curator, The Center for Contemporary Art Tel Aviv, Israel
Creative Director, The Center for Historical Reenactments Johannesburg, South Africa
Managing Editor, m-est.org Istanbul, Turkey
International Fellow, MEWO Kunsthalle Memmingen, Germany
Fellow, Casco - Office for Art, Design and Theory Utrecht, Netherlands
Ph.D. Candidate, Art History and Communications, McGill University Montreal, Canada
Manager, Culture Academy, National Heritage Board Singapore
Curator, National Gallery of Canada

Artistic Director of Arts & Events, Fondazione CRT Turin, Italy
Assistant Curator (Public Programmes), Tate London, England
Editor-in-Chief, Contemporary Art Daily Lithuania
Curator, Southern Alberta Art Gallery Lethbridge, Alberta, Canada
Interim Director, Centre for Art Tapes Halifax, Nova Scotia, Canada
Curator, The Maclaren Art Center Barrie, Ontario, Canada
Elizabeth Simonfay Curatorial Resident, National Gallery of Canada Ottawa, Ontario, Canada
Curator, Gallery TPW Toronto, Ontario, Canada
Ontario Manager of Culture Days Toronto, Ontario, Canada
Arts Faculty, Master’s Program in Visual Arts, Morelos State University Mexico City, Mexico Coordinator, Sala de Arte Publico Siqueiros (SAPS), LaTaller Mexico City, Mexico
Faculty, M.A. Program in Cultural Administration, University of Puerto Rico San Juan, Puerto Rico
Associate Curator of the 3rd San Juan Poly/Graphic Triennial (April 2012) San Juan, Puerto Rico
Developing Contemporary Art Program, Universidad Torcuato Di Tella Buenos Aires, Argentina
Doctoral Fellow, National Council of Scientific Research (CONICET) Buenos Aires, Argentina
Artistic Director, Mercosul Biennial Porto Alegre, Brazil
Ph.D. Candidate, Art History, and Criticism, Universidade Federal do Rio de Janeiro Brazil
Curator, INCUBO Santiago, Chile
Faculty, Art Department, Universidad de los Andes Bogota, Colombia
Exhibitions Manager, Ikon Gallery Birmingham, England
U.K. Assistant Curator, Tate Modern London, England
Ph.D. Candidate, Goldsmiths College, University of London England
Curator of Exhibitions, Kettles Yard, University of Cambridge England
Reader, Curatorial Resource for New Media Art, University of Sunderland Sunderland, England
Curator, Espai 13 (2011-2012), Fundació Joan Miró Barcelona, Spain
Director of Studies and Publications, Sociedad Estatal de Comemoraciones Culturales Madrid, Spain
Exhibitions Coordinator, Centre for Fine Arts, Brussels Belgium
Assistant Curator, Centre Pompidou-Metz France
Curator of Painting and Sculpture, Sprengel Museum Hannover, Germany
Head of Department, Documenta und Museum Kassel, Germany
Founder, Peep-Hole Milan, Italy
Curatorial Residency, Fondazione Sandretto Re Rebaudengo Torino, Italy
Curator, Fondazione Sandretto Re Rebaudengo Turin, Italy
Curator-in-Residence, Fondazione Sandretto Re Rebaudengo Turin, Italy
Director of Publications, BAK Utrecht, Netherlands
Curator of Contemporary Art, National Museum of Art, Architecture and Design Oslo, Norway
Acting Chief Curator, Henie-Onstad Art Center Oslo, Norway
Faculty, Film Academy Prague Czech Republic
Curator, Ludwig Museum of Contemporary Art Budapest, Hungary
Codirector, Rampa Gallery Istanbul, Turkey
Curator, Arsenal Gallery Bailystok, Poland
Faculty, University of Gdansk Poland
Director, Marat Guelman Gallery Kiev, Ukraine
Founder, Durban Declaration Programme of Action Watch Group Durban, South Africa
Performance Artist and Director, Joey Chang Art Consulting Beijing, China
Curatorial Team, Art Center Nabi Seoul, Korea
APPLICATION REQUIREMENTS

The below is for reference only.

For complete and current application instructions and links to the online application, please refer to www.bard.edu/ccs/graduate/admission

DEADLINE – February 1

The following should be submitted with the application form:

1. A brief (800–1,000 words) statement of interest describing your reasons for pursuing graduate work in curatorial studies, previous academic and professional preparation, and familiarity with contemporary art issues and related discourses.

2. A brief (700 words) review of a recent exhibition of contemporary art. We are especially interested in your assessment of the curatorial aspects and methodologies of the exhibition— for example, how it structures and enhances the viewer’s experience and understanding of the works it presents or, alternatively, how it fails to do so.

3. A brief (700 words) proposal for a curated project that you would like to realize. Include a preliminary checklist and a brief curatorial abstract.

4. A curriculum vitae

5. Three (3) letters of recommendation (see below for instructions on how to register your recommenders using the online application).

6. A non-refundable application fee of $65.00, payable online with a valid credit card or electronic check, or with a check or money order made out to Bard College and mailed to CCS Bard.
The following should be sent under separate cover:

1. Official transcripts from all postsecondary institutions attended
2. Letters of recommendation: The Center for Curatorial Studies accepts letters of recommendation through the online application system. When prompted, enter the recommender’s name and e-mail address. The recommender will receive an e-mail with detailed instructions on how to submit his/her recommendation online. The status of recommendation letters can be viewed by logging back into the online application system.

Letters of recommendation are also accepted on paper. The letters should be addressed to Graduate Admissions, signed across the sealed flaps, and sent directly to the Center for Curatorial Studies by the authors.

The deadline for receipt of application materials is February 1 of each year. An application is considered incomplete and cannot be acted upon until all the materials listed above are received by CCS Bard. Applicants will receive notification of admission by March 31, and must respond with their enrollment decision by April 15.

ADMISSION REQUIREMENTS
Applicants for admission must hold a B.A., B.S., or B.F.A. degree from an accredited college or university in the United States, or a baccalaureate or equivalent degree from a college or university outside the United States.

An applicant’s undergraduate major need not be in art history or the studio arts; however, applicants must demonstrate that they have a broad knowledge of the history of art, as well as an acquaintance with the contemporary visual arts.

INTERNATIONAL STUDENTS
In addition to the application materials listed above, international students must provide evidence of proficiency in English—for example, a minimum score of 550 on the Test of English as a Foreign Language (TOEFL). Proficiency in English may also be established by an interview and writing samples. To receive visa documentation, international applicants must submit proof that their income from all sources will be sufficient to meet expenses for the duration of their study in the United States. A Certification of Finances must be completed. Evidence may come from the following sources:

1. An affidavit from a bank
2. Certification by parents, or sponsors, of their ability to provide the necessary funds
3. Certification, by an employer, of anticipated income

TRANSFER CREDIT
The graduate curriculum is organized to encourage ongoing discussion of curatorial issues among students of varied backgrounds and interests. To this end, half of each student’s courses are taken with his or her entering class.

Consequently, only limited transfer credits (no more than 4 credits or the equivalent of two courses) will be given for course work completed elsewhere. Requests for transfer of credit must be made when a student applies for admission and will be reviewed by the Graduate Committee. Transfer credits may be used only to meet elective course requirements. Students receiving 4 transfer credits in a single distribution area will be required to take at least one further elective in that area during their studies at CCS Bard.

CALENDAR
January 1 – February 1
FAFSA submitted for students who are U.S. citizens
February 1
Application for admission and International Student financial aid application due to CCS Bard
March 31
Notification of admission and financial aid awards
April 15
New students’ decision to enroll and $515 enrollment deposit due
July 31
Fall tuition payment due
January 5
Spring tuition payment due

The graduate program offers significant scholarship and fellowship opportunities.
awards on the basis of need, as determined annually through the federal government and Bard College. CCS Bard fellowships are awarded on the basis of achievement and promise, as determined by the Graduate Committee in its review of applications for admission. Scholarships are awarded on a year-to-year basis as determined by the students’ financial need. Students, who are U.S. citizens, may also apply for federal loans. These programs are briefly described below. More detailed information can be obtained from CCS Bard. Financial aid is administered by the Bard College Office of Financial Aid.

FINANCIAL AID/SCHOLARSHIPS
Eligibility for financial aid is based on financial need. Financial need for U.S. citizens is assessed by a uniform method, using data provided by the student on the Free Application for Federal Student Aid (FAFSA). The FAFSA form should be filed electronically at www.fafsa.ed.gov as soon after January 1 as possible and no later than February 1.

For complete financial aid application instructions and links to the application forms, please refer to our website, www.bard.edu/ccs/graduatefinancialaid.

International students, although not eligible for financial assistance from the federal government of the United States, may qualify for aid administered by Bard College.

If you are not a U.S. citizen and you wish to apply for financial aid, you will need to fill out the following forms:

1. International Student Financial Aid Application

2. International Student Certification of Finances

Students whose admission and financial aid applications are completed by February 1 will be notified of financial aid awards by March 31. To be eligible for federal student aid, applicants must not be in default of repayment of federal student loans or owe refunds on federal student grants. Awards of financial aid are made without reference to age, color, ethnic or national origin, gender, disability, marital status, race, or sexual orientation.

FEDERAL DIRECT LOANS
Federal Direct Loans are available as subsidized or unsubsidized loans. To qualify for a subsidized loan, the student must demonstrate financial need. The federal government pays the interest on the subsidized loan while the student is enrolled; the student begins repaying the loan principal and paying interest six months after he or she ceases to be enrolled. A student may qualify for an unsubsidized loan regardless of need. The student is responsible for paying interest on the unsubsidized loan while he or she is enrolled. Interest payments begin accruing 60 days after the loan is disbursed. As with the subsidized loan, repayment on the loan principal begins six months after the student ceases to be enrolled. Payment on interest and principal of an unsubsidized loan may be deferred, but interest will accrue and compound. The federal processor requires that a student first apply for a subsidized loan before applying for an unsubsidized loan.

A student may borrow up to $8,500 annually through the basic Federal Direct Loan program. A graduate student may be eligible for a supplemental, unsubsidized loan (in addition to a basic subsidized or unsubsidized loan), for an amount up to $12,000 annually (over and above the $8,500 in the basic Direct program), provided that the total amount of assistance does not exceed the cost of the graduate program. The procedures for filing for a loan will be explained when the student is notified about eligibility. Procedures for loan disbursements will be explained when loans are approved.

FEDERAL PLUS LOANS
Graduate students can access the Federal PLUS Loan program to cover the portion of the cost of education not covered by other financial aid. This loan is guaranteed by the federal government and may be deferred while the student is enrolled at least half time. A credit check is required.

TUITION AND FEES
Tuition for the 2017–18 academic year is $74,776 and may vary from year to year. Fees include a $1,000 fee for exhibition expenses for the final master’s degree project. The latter fee is charged in installments of $500 each semester of a student’s second year. A $220 registration fee and $470 health fee are charged per year, and a $120 graduation fee is charged prior to graduation. Students who take longer than two years to complete their work toward the master’s degree are charged a maintenance-of-status fee of $500 per year.

SCHEDULE OF PAYMENT
New students must pay a $515 enrollment deposit by April 15. The deposit is applied towards the student’s tuition and is non-refundable. Tuition and fees for the academic year will be billed in two equal installments, with payments due around July 31 and January 5. Billing statements will reflect charges and financial aid awards, including all Federal Direct Loan applications on file. Unpaid balances will be subject to a late payment fee of $100 and finance charges of 1 percent per month (12 percent per annum). A student who has outstanding indebtedness to Bard College will not be allowed to register or re-register, receive a transcript of record, have academic credits certified, or have a degree granted.

REFUNDS
No refund of any fees will be made in the event that a student withdraws from the program at any time after registration, except as herein specified. In all cases, the student must submit an official request for withdrawal to the Graduate Program. The date of submission of such a request will determine the amount of refund. Students who withdraw before the first day of classes for the term in question will be given a full refund of all charges, less the enrollment deposit. If the official withdrawal from the program occurs after the first day of classes in

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Applying to Bard College

Bard offers a wide range of undergraduate programs, including the humanities, sciences, arts, and social sciences. Bard College is a private liberal arts college located in Annandale-on-Hudson, New York. Bard has a diverse student body and a strong emphasis on small classes and personalized attention. Bard is known for its commitment to intellectual rigor and its focus on undergraduate education. Bard has a strong reputation for its arts programs, including theater, music, dance, and visual arts. Bard also has a strong program in the sciences, with students having the opportunity to conduct research with faculty members. Bard is known for its flexibility, allowing students to design their own programs of study. Bard’s location in the Hudson Valley provides students with easy access to the city of New York and the Berkshires, a region known for its cultural offerings. Bard has a strong commitment to diversity and inclusion, with a large percentage of students coming from underrepresented backgrounds. Bard is a great choice for students who are looking for a strong liberal arts education in a small, personalized setting. Bard’s location in the Hudson Valley also provides students with a unique opportunity to experience the region’s rich cultural history and natural beauty.
Refunds to financial aid recipients who withdraw from the program will be affected by a reduction in the amount of the grant; any institutional grant, scholarship, or fellowship will be reduced by the same percentage as indicated in the tuition refund schedule above. Refunds to recipients of federal aid (Federal Direct Loan) who withdraw will be calculated according to the federal refund policy concerning the amount of the Federal Direct Loan to be returned to the lender. A student who is considering withdrawal may wish to confer with the Office of Student Accounts and the Office of Student Accounts and the Office of Financial Aid concerning any anticipated refund and the amount of the Federal Direct Loan that Bard College must return to the lender, since this amount will have a direct bearing on the amount of refund, if any, that the College will provide the student.

No refund is made in cases of suspension or expulsion.

HOUSING, MEDICAL, ACCREDITATION

Accommodations and Meal Plans
There is limited campus housing for graduate students. Apartments and houses for rent can be found near the Bard College campus, and CCS Bard maintains a list of real estate agents who can assist students in finding housing.

During the academic year, graduate students may put money on their Bard ID card which can be used at the Bard College dining facilities.

Medical Records and Health Insurance
Prior to arrival at Bard, all students are required to complete a health packet, which includes documentation of a recent physical examination and complete immunization records. New York State law requires that all students born after January 1, 1957, provide proof of immunization against measles, mumps, and rubella. Additionally, students must be provided information about meningococcal meningitis and must document having received the vaccine or sign a waiver declining it. All students must provide proof of health insurance.

Bard College offers students accident and health insurance, which includes use of the Bard College Health Service. For information about immunization requirements and health insurance, call the Bard Health Services at (845) 758-7433.

Accreditation
Bard College is accredited by the Commission on Higher Education of the Middle States Association of Colleges and Schools. The courses of study leading to the Master of Arts in Curatorial Studies degree at the Center for Curatorial Studies, Bard College is registered by the New York State Education Department, Office of Higher Education, Room 977 Education Building Annex, Albany, NY 12234; phone 518-486-3633.

Bard is also a member of the American Council on Education, American Council of Learned Societies, Association of American Colleges and Universities, College Entrance Examination Board, Commission on Independent Colleges and Universities, and Environmental Consortium of Colleges and Universities.

EDUCATIONAL RIGHTS AND PRIVACY ACT
Bard College complies with the provisions of the Family Educational Rights and Privacy Act of 1974. This act assures students attending a postsecondary institution that they will have the right to inspect and review certain of their educational records and, by following the guidelines provided by the College, to correct inaccurate or misleading data through informal or formal hearings. It protects students' rights to privacy by limiting transfer of these records without their consent, except in specific circumstances. Students have the right to file complaints with the Family Policy Compliance Office, U.S. Department of Education, Washington, D.C. College policy relating to the maintenance of student records is available, on request, from the Office of the Registrar.

NOTICE OF NONDISCRIMINATION
Bard College is committed to ensuring equal access to its educational programs and equal employment without regard to an individual's sex, gender, race, color, national origin, religion, age, disability, gender identity, sexual orientation, predisposing genetic characteristics, marital status, veteran status, military status, domestic violence victim status, ex-offender status, or any other characteristic protected by federal, state, or local law. Students, employees, applicants, and other members of Bard College community (including, but not limited to, vendors, visitors, and guests) shall not be subject to discrimination or harassment prohibited by law or otherwise treated adversely based upon a protected characteristic. Similarly, the College will not tolerate harassing, violent, intimidating, or discriminatory conduct by its students, employees, or any other member of, or visitor to, the College community. This includes, without limitation, sexual harassment, sexual assault, sexual violence, dating violence, and domestic violence.
Founded in 1860, Bard College is a leader in the field of liberal arts and sciences, with exceptional strengths in the studio and performing arts. Offering outstanding academic opportunities and small group learning experiences, Bard has distinguished itself as one of the most innovative liberal arts programs in the country. Bard has built a reputation as a place of innovation in higher education and a force for the rebirth of intellectual thought in public life. Since 1975, Bard has developed a novel structure of “satellite” research institutes and graduate programs, including the Center for Curatorial Studies, the Bard Graduate Center for Studies in the Decorative arts, Design, and Material Culture, the Milton Avery Graduate School of the Arts, the International Center of Photography-Bard Program in Advanced Photographic Studies, the Bard Center for Environmental Policy, the Master of Arts in Teaching Program, and the Bard College Conservatory of Music.
The Center for Curatorial Studies and the Hessel Museum of Art are located in Annandale-on-Hudson, New York, about 90 miles north of New York City.

For more detailed directions please see http://www.bard.edu/ccs/visit/

GRADUATE PROGRAMS AT BARD COLLEGE

The Bard Center for Environmental Policy (Bard CEP) confers master of science degrees in environmental policy and in climate science and policy. Through its academic and public programs, Bard CEP addresses local, national, and global policy issues pertaining to the natural and built environments, using the best available scientific knowledge. Bard CEP also offers degree options for returned Peace Corps volunteers and for Bard College undergraduates, as well as dual-degree opportunities with Pace Law School, the Bard MBA in Sustainability, and Bard’s Master of Arts in Teaching Program.

www.bard.edu/cep

The Bard MBA in Sustainability challenges students to integrate three goals: profit, continuous reduction in ecological impact, and stakeholder engagement. It focuses on the practical case for sustainability while providing a rigorous business education. Students pursuing the M.B.A. degree receive grounding in core business practices with a focus throughout on economics, environment, and social equity. Over the course of this two- or three-year program, students engage in five weekend residencies per term, four in New York City and one in the Hudson Valley, as well as online courses in the evenings throughout each semester. A dual M.B.A./M.S. degree with the Bard Center for Environmental Policy is also offered.

www.bard.edu/mba

Bard’s Levy Economics Institute Master of Science in Economic Theory and Policy provides a strong emphasis on empirical and policy analysis through specialization in one of the Levy Institute’s main research areas: macroeconomic theory, policy, and modeling; monetary policy and financial structure; distribution of income, wealth, and well-being, including gender equality and time poverty; and employment and labor markets. During the two-year M.S. program, students are required to participate in a graduate research assistantship at the Levy Economics Institute of Bard College.

www.bard.edu/levyms

Since 1981, the Milton Avery Graduate School of the Arts has offered a summer-residency program leading to the master of fine arts degree. Taught by working artists, the program includes eight-week intensive residencies on the Bard campus in three summers, with students continuing their work independently off campus during the two intervening winters. Student work is critiqued and evaluated by faculty and students from all six disciplines: film/video, music/sound, painting, photography, sculpture, and writing. The result is a vibrant, interdisciplinary dialogue within a close-knit community of artists of all ages and mediums.

www.bard.edu/mfa

Bard Graduate Center: Decorative Arts, Design History, Material Culture (BGC) is a research institute in New York City offering M.A., M.Phil. and Ph.D. degrees in the history of the decorative arts, design history, and material culture. BGC’s academic programs draw on methodologies from art and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. BGC’s research projects and exhibitions raise questions at the crossroads where the decorative arts, design history, and material culture studies meet.

bgc.bard.edu

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bgc.bard.edu

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The Orchestra Now (TŌN) is a unique training orchestra and master’s degree program designed to prepare musicians for the challenges facing the modern symphony orchestra. Musicians receive three years of advanced orchestral training and take graduate-level courses in orchestral and curatorial studies, leading to a master of music degree in curatorial, critical, and performance studies. TŌN performs concert series at Carnegie Hall, the Metropolitan Museum of Art in New York City, and in concert halls throughout the Northeast. Leon Botstein, president of Bard College, is music director and principal conductor of TŌN. Guest conductors include JoAnn Falletta, music director of the Buffalo Philharmonic Orchestra, and Fabio Luisi, principal conductor of the Metropolitan Opera in New York City.

www.bard.edu/theorchnow

Longy School of Music of Bard College was created in 2012, when Bard merged with the prestigious conservatory, founded in 1915 in Cambridge, Massachusetts. Longy offers an M.Music degree; graduate diplomas; and a graduate performance diploma. In January 2013, Bard College, the Longy School of Music of Bard College, and Los Angeles Philharmonic initiated an M.A.T. degree program in music, leading to a California preliminary Single Subject Teaching Credential in English language arts or social science and is aligned with student placements or employment in educational settings. The Al-Quds Bard MAT Program in East Jerusalem leads to dual M.A.T. degrees (one from Bard and one from Al-Quds) in one of five areas: biology, English, general science, history, or mathematics.

www.bard.edu/mat

www.longy.edu

The International Center of Photography-Bard Program in Advanced Photography Studies (ICP), founded in 2003, awards an M.F.A. degree in photography in collaboration with the Milton Avery Graduate School of the Arts. The two-year program,
based at ICP's facilities in New York City, presents an integrated curriculum of studio practice, critical study, seminars, resident artist projects, and internships with leading professional photographers and photography organizations. Students make full use of the resources of ICP's curatorial team and museum collection.

www.icp.org/school/icp-bard-mfa
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Academic programs at CCS Bard, including student scholarships and fellowships, are made possible with support from the CCS Board of Governors, and the Patrons, Supporters, and Friends of the CCS Bard Graduate and Exhibition Fund.

www.bard.edu/ccs
P15: Installation view from Praising the Surface, Hessel Museum of Art, as part of the CCS Bard Class of 2016 Thesis Exhibitions. Photo: Chris Kendall.
P42: Installation view from We are the Center for Curatorial Studies, Hessel Museum of Art, October 15 - December 16, 2016.